

# INITIATIVENESS THEIR KEY TO SUCCESS

**Three Women Who Recognized an Idea When It Presented Itself and Thereby Climbed the Road to Fame**

Many young women of the twentieth century enjoy and appreciate the luxuries of life and give very little attention to the serious side of the future or to work and study. Of course there are women architects, women lawyers, women builders and women in several other accepted professions, but just to prove that by means of hard work and effort the field of woman's endeavor is rapidly growing wider the three pioneers on this page stand out sharply for their initiative and courage.

## Miss Janet Richards, the Living Newspaper

MISS JANET ELISABETH HOSMER RICHARDS, "The Little Sister of the World," as she has been called (than which no title could be more apt), has created a new profession, that of current topic talks, which has been adopted by many others. What she began as talks to her select club she has developed into her well known courses on history in the making, current politics, the story of the life of the world, as it goes on, and on.

This vital story, which every one helps to make, yet which many but vaguely follow, Miss Richards so studies and presents that it becomes in her telling, indeed, the fascinating "truth, stranger than fiction," and arouses countless thousands to their responsibility as to how the story turns out.

Miss Richards has been called "the living newspaper," and is depended on for news by thousands of women, but she is more than that. She is lever and fulcrum, so to speak, in a worldwide movement for progress in every direction—a very active power for the creation of a universal conscience. Women attend her classes, as her talks are preferably called, for material for civic work, subjects for table talk, as well as for purely intellectual delight and edification. In a word, for authoritative social documentation.

She travels thousands of miles every year, at home and abroad to gather first hand facts, ideas, local impressions, to verify and clarify statements for the benefit of her classes. She talks with charming naturalness, directness and spontaneity. In a voice of winning sweetness and carrying power, holding the attention of her large audiences, and thrilling crowds with the conviction that what she says is true.

So great are her persuasive powers that it is said that the head of a certain trust who had eluded all the efforts of a board of inquiry to question him was so affected by a report of one of Miss Richards' talks on the subject that he sent word the next day that he would appear at the board's convenience. During a strike Miss Richards so touched her hearers with her account of the sufferings of the strikers that money was showered upon her for the benefit of the strikers by the fashionable women present, who were moved to enthusiastic generosity despite the fact that some of them sympathized with the employers.

That some of them, in fact, were the wives and daughters of the manufacturers. Miss Richards belongs to a long list of clubs and societies and she is an ardent advocate of woman suffrage. Her lectures on parliamentary law have been an element in bringing order out of the chaotic conditions of women's clubs, showing the way to concerted and harmonious movement and enormously strengthening the active powers of women's organizations.

If Miss Richards ever takes time to write her memoirs, she will have no lack of unwritten stories of epoch making people and events, pioneers of intellect and science, as well as social celebrities, many of them her own kindred. The pages of her book should sparkle with her brilliant mother's wit. It seems something out of romance that her parents should have discovered late in life that they were distantly akin to each other through one of the heroes of the Revolution, Gen. Nathaniel Greene.

Her great-grandfather, William Richards, for whom her father was named, was a General in the war for independence. Samuel F. B. Morse, inventor of the telegraph, as well as the founder of the National Academy of Design (a distinction less frequently recalled), was her father's cousin. Salmon P. Chase, Chief Justice of the United States Supreme Court, was the nephew of her maternal grandfather.

Miss Richards' father was a lawyer, a graduate from Kenyon College and Yale, a journalist and a forceful writer. Those who knew her parents often exclaim of her: "How like her father!" or "How like her mother!" With traits of both she is still of the marked individuality which has caused her to be known as "The Little Sister of Everybody." She is gifted in so many ways that she might have shone in any one of several careers.

She is a writer of translucent prose and of exquisite verse. A famous author wrote a poem about her in her childhood, regretting he could not send her a star which she resembled and deserved for her dancing. Her histrionic ability has had no little part in her success as a lecturer. As a raconteur she is accomplished, sharing the atmosphere of her story with an indefinable dramatic sympathy.

Miss Richards has a beautiful home at Chevy Chase, the show suburb of Washington, and a pleasant apartment in the national capital itself at the Olympia, where, with her friend and secretary, Miss Emma Cornelia Crans, she dispenses gracious hospitality in the intervals between almost 300 lectures a year.

## Miss Boas on the Gymnastics of Breathing

THE act of respiration being done unconsciously for the most part, people are generally surprised when told that they do not know how to breathe correctly, and that to this ignorance may be attributed the predisposition to take colds of all sorts and the celebrated nasal twang of Americans.

"Is it not extraordinary that a woman will spend a fortune on her clothes, her hair, her complexion and her figure, and neglect entirely to care for her voice?" asks Miss Franziska Boas, an



Miss Janet Richards.

alert young German who is teaching New York women how to overcome the effects of the neglect of voice hygiene. "The whole effect of smart clothes and a beautiful face and figure is lost when such a woman opens her mouth to speak. And the cure is a comparatively simple thing—just a matter of correct breathing and voice placing."

"You Americans speak so far back in your throat! Of course it is partly due to the language, which has few rich vowel sounds, but the English speak the same language and nasal speech is much rarer with them, probably because they give the vowels a deeper value than Americans do. But this habit of using chiefly the muscles in the back of the throat for speaking makes for nasal tones and overstrains those muscles so that hoarseness and colds result."

"You speak with your breath instead of on it. That is, you use your breath to help to enunciate words instead of letting the words float out on the breath. I heard Mrs. Pankhurst speak in Madison Square Garden last autumn, and although her voice is not a deep one and she spoke in a conversational tone she could be heard in the remotest corners of that great building."

"That is because she breathed and used her voice correctly. Of the many American suffragists I have heard speak none has had that same ease. They seem always to struggle so as to make their voices carry, when really it is not necessary at all."

"Every one who has studied singing with a reputable teacher knows that the placing of the voice and its very quality, almost, depend upon correct breathing. But the great majority of just average people go about speaking nasally or otherwise unpleasantly and attributing the fact, if indeed they pay any attention to it at all, upon the way God made them. But it is really due to the way they made themselves by breathing incorrectly."

"Of course if there are obstructions in the upper air passages, such as adenoids and other growths, these must be removed, but their removal is not enough. People who have had these afflictions have grown so accustomed to breathing in a certain way while the passages were obstructed that even after they are cleared they keep the same bad breathing habits."

"But faulty breathing and wrong use of the vocal organs have even more serious effects than the production of an ugly voice. All the muscles which surround the vocal mechanism and serve in tone production become irritated, contracted and lose their elasticity. The result is inflammation of the upper air passages—bronchitis, tubes, windpipe, larynx, pharynx, mouth and nose, and of course a predisposition to colds of all kinds. Correct breath control, on the other hand, exercises all the muscles regularly and keeps them in prime condition to resist trouble."

Miss Boas has not limited her study and practice of breathing gymnastics to matters that deal with the voice alone. Almost every one knows that for thousands of years the Chinese and Hindus have practiced breathing gymnastics for nearly all human ills, and that the ancient Greeks used them not only for hygienic purposes, but also for the aesthetic development of the body. The science was lost in Europe during the Middle Ages except among occult sects which all over the world

and at all times have practiced certain breathing exercises to develop the body as a part of their religious ritual.

The science of correct breathing in relation to health and voice production received its greatest stimulus in modern times from the findings of a commission in Paris about fifty years ago. This commission was appointed to investigate the reason for the retrogression of the art of singing, and reported that the basic cause was defective and insufficient breathing. This resulted in a gradual awakening all over the Continent to the importance of the study of the breath, voice production and corrective breathing gymnastics. A new class of throat specialists has indeed sprung up which treats certain disorders of the throat by means of the voice and breath.

Miss Boas studied with Prof. Hermann Gutzmann, phonetician and throat specialist of the University of Berlin. She brought with her to America one of the first Gutzmann's breath measuring machines to be imported, and she finds it of great assistance in ascertaining where the trouble lies in cases of defective breathing.

The machine records by means of a straw stylus on a roll of smoked paper the slightest variations of the breath. Records are made of the nasal breathing, lung breathing and diaphragmatic breathing, and the source of the trouble becomes at once clear.

After the trouble has been diagnosed by means of this machine and frequently with the assistance of the pupil's physician, Miss Boas prescribes the exercises designed to fit that particular case. Sometimes the case has had no precedent. Such was the problem of a boy of 18 who after having had his tonsils removed lost his voice and control over the movements of his tongue. The last of several specialists to treat him told Miss Boas about the case, but tried to dissuade her from attempting to do anything with the boy, as it seemed a waste of time. Miss Boas asked to have the boy sent to her and found that the whole trouble arose from a defect in breathing, and after four lessons got deep, natural tones from him. In two and a half months the boy was cured and now he wants to go on the stage.

"Much of the blame for woman's neglect to use her diaphragm properly in breathing has been placed on her corsets," said Miss Boas, "but I am convinced that the corset has nothing to do with it. It is true that fewer men misuse their breathing apparatus and that they have fewer speech faults than women, but this is also true of boys and girls. I have made a number of records of the breathing of boys and girls of about 10 and 11 years—this is before the age when girls adopt corsets—and I find that a far greater percentage of boys than girls breathe correctly or nearly so."

"It is very important, you see, that children be started early to form good breathing habits. In practically all cases they must be taught individually. The exercises that are given in most schools can do little real good except to the people who already breathe correctly. When they stand up as a class and do deep breathing there are always some who don't realize what a deep breath is."

"A school teacher came to me recently and said she didn't understand

## Miss Janet Richards Is a Living Newspaper, Miss Franziska Boas Teaches Gymnastics of Breathing and Miss Margery Pearson Forsook Art for the Theatre

the right road correct breathing becomes as much of a habit as bad breathing was before, and they have started life right.

"A certain amount of anatomy and hygiene must be taught with the breathing exercises because the children do much more readily something which they understand. The same method works best with grownups, too. And a consciousness that they are working for the betterment of their physical appearance as well as for their health helps also. The person who takes deep full breaths cannot help standing erect and moving animatedly, while, on the other hand, the faulty breather usually has a faulty carriage."

## Miss Pearson Forsook Art for the Stage

TO be proclaimed a pretty woman is indeed a compliment for which the feminine nature aspires. This spirit of vanity has been handed down through generations from Mother Eve to Miss 1914.

Perhaps it becomes monotonous, however, to be acclaimed beautiful many times over, and to have people talking incessantly about one's attractiveness. Perchance that requires constant attention to one's physical self to maintain a certain standard of beauty. And then mayhap it feels better to be just a common sensed young woman with practical ambitions for success.

Not so long ago Miss Margery Pearson, vivacious, sparkling of eye and graceful of body poise, was well known as the most beautiful girl in the Latin Quarter of Paris, where she posed for some of the best French and American artists. Her pictures were exhibited in private studios and in the Paris Salon. Flowery, poetic toasts were spoken in her honor. She became established as a favorite of the followers of art. Her picture appeared on the cover designs

It was during the time she was studying singing under Alfred Baehrens in Paris that Miss Pearson first met some of the better known artists. Baehrens was then assistant to Jean de Reszke. Miss Pearson attended numerous receptions, luncheons and art exhibitions and on account of her lithe, picturesque beauty she soon became the idol of artists' ideals.

Her latest portrait is by Alonzo Kimball and it was finished at his studio in the Healy Building last month. It has not yet been placed on exhibition. The Kimball painting is a full length pose and shows Miss Pearson standing gracefully near a hammered brass urn. She is wearing a dark velvet clinging gown and her expression is that of a world-wise American girl, intelligent, crafty and attractively entrancing. A heavy plush curtain background adds to the effectiveness and striking appearance of the picture.

Miss Pearson is a true Westerner and she was born in Denver in the late '80s. She grew up amid the healthy atmosphere of the Rockies and when 8 years old entered Wolcott School, a private institution for girls in Denver. There she remained until 1904, when she enrolled at Miss Kemper's School, an Episcopal convent at Kenosha, Wis. Miss Pearson remained there four years and in September, 1908, she journeyed to Europe, accompanied by her mother.

In Paris she finished her studies, became the prize pupil of Alfred Baehrens and achieved popularity among artists. Baehrens was of the opinion that Miss Pearson's voice was of such unusual purity of tone and of such sympathetic quality that he urged her to follow the example of the great majority of other American girls who come to Paris to study singing and go into grand opera.

But, being a typical Western girl in her matter of fact way in looking at life, and though she feels that she might have been a success as a grand opera singer, Miss Pearson's ambition is to prove successful in comic opera. That is the chief reason why she returned to this country in December and accepted an engagement from the Messrs. Shubert to take a principal role in "The Midnight Girl."

"Art is a wonderful feature of the twentieth century," says Miss Pearson. "But I would rather be doing something more active than posing day after day for some painstaking artist. For me comic opera or musical comedy is more human and more entertaining. Many young women make the mistake of becoming ambitious for fame in grand opera when their voices and their temperament are more suited to lighter opera."

"Comic opera of the present day is rapidly undergoing a change. The old style musical comedy with its principals and chorus who cannot sing is waning in popularity. Nowadays people wish to be really entertained and they insist that those who entertain them shall be artists well taught in their profession and possessed of good voices."

## On a Pearl Farm

PROBABLY the queerest farming in the world is done in Japan. The crop produced is pearl bearing oysters. Dr. Mikimoto, a wealthy Japanese scientist, is the man who discovered that the gem producing bivalves



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In training the Japanese oyster first to multiply and then to bear pearls the farmer puts small pieces of rock at the spots where the larvae of the oyster are most abundant. Soon small oyster spats are found attached to them. When the pieces of rock are well covered they are removed to special beds, where they lie until the spat is in its third year. Then the oyster is ready to be trained to work for the farmer.

As has been demonstrated an oyster does not produce a pearl unless some foreign substance penetrates the shell and irritates its body. When this occurs the oyster in self-defence proceeds to cover the irritated region with layer after layer of nacre, finally producing the much prized pearl. So the oyster to be trained is taken out of the water and a foreign substance is introduced into its shell. It is then put back into the sea, where for from three to five years it works busily, depositing layer upon layer of nacre, finally producing the precious pearl.

The task of collecting the trained oysters on this big Japanese farm is all done by women. Their work is arduous and exacting. They wear a crude sort of diving dress and their eyes are protected by large glasses. Tubs resembling butter barrels complete their equipment.

Boats carrying from five to ten women are rowed to the breeding spots, where the women plunge into the water



Miss Margery Pearson. From a painting by Alonzo Kimball.

why she didn't get results from deep breathing. I asked her to show me how she did it, and I found that instead of opening everything up she was breathing in such a way as to close everything and not using her diaphragm at all.

"Few people seem to realize that if they don't use their diaphragm in breathing all the organs of the abdomen are bound to suffer. In the same way, using only part of the lungs in breathing results in stooped shoulders and in displacement of other organs which depend upon the muscles of the chest for their proper position."

"Cases of incipient tuberculosis are sent to rarefied atmospheres for relief and cure. The reason this is done, as every one knows, is that the patient is forced to fill his lungs to get enough oxygen. The same effect can be produced consciously of course by means of correct breathing exercises."

"Children who grow too fast are often stoop shouldered and narrow chested because their lungs have not grown in proportion to their body. Such children find it difficult to supply the body with sufficient oxygen to cause their organs to perform their functions vigorously unless they are given some form of breathing gymnastics."

"I have classes in one or two very modern private schools and the results we get from the children there are most encouraging. The principals tell me. Children who have been anemic and listless have waked up and been given the energy to go at their lessons with vigor. They need only be shown how to begin. Once they are on

of high class periodicals and magazines. She received numerous proposals of marriage, and manufacturers of perfumes and cosmetics sought her for personal recommendations of their goods.

But two years of such attention caused Miss Pearson to tire of this popularity as a model for beautiful paintings. So she went to London and became a principal in one of George Edwardes's musical comedy productions, "The Dollar Princess." Since then she has left rung after rung of the theatrical ladder behind, until this year she has scored a real Broadway success in the eccentric role of Madame Gimbellette in "The Midnight Girl."

In the spring of 1909 a full length portrait of Miss Pearson attracted widespread interest and approval in the Paris Salon. The picture is that of a young woman entering a music room, a number of compositions under her arm. It is clear and distinct in coloring and the facial expression is buoyant and youthful.

This portrait was by C. Everett Johnson and is considered one of his best. After being shown at the Paris Salon it was reproduced, published and sold in the art stores throughout France. Even to-day postcard sizes of the portrait are still in demand in the boulevard shops of the French capital. Several Pearson portraits by Charles Tracey Hawley and Fred Freiscke have also been made and shown in the Paris Salon.



Miss Franziska Boas.

could be trained to work for man and bring forth the highly prized stones at his will.

Dr. Mikimoto devoted years of very costly experimental work to discover just how a pearl oyster should be treated and trained. At his farm, where the pearls are now produced as a regular crop, some fifty square miles of water area is under cultivation. The water varies in depth from five to fifteen fathoms. The oyster found on these grounds is very similar to its cousin of Ceylon, famous for producing the finest pearls in the world.

and begin the search for the pearl oysters. These they drop into the water, which are fastened to their waists by ropes. When the tubs are full they are emptied into the boats.

The oysters are found at depths of five fathoms and more. The women dive to the bottom without the aid of any special apparatus and remain under from one to three minutes. The best divers are between 25 and 35 years old, but some begin as young as 15 years. The best divers bring to the surface from fifty to sixty oysters each time they go to the bottom. Besides bringing up the oysters they keep the beds clear of weeds and drive away the octopus and other enemies of the young oyster.